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1994-1995

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ONE HUNDRED-EIGHTIETH SEASON, 1994-1995

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The Handel & Haydn Society
Christopher Hogwood, Artistic Director
1994-1995 Season

Friday, March 31 at 8:00 p.m. and Sunday, April 2 at 3:00 p.m. at Symphony Hall, Boston
Christopher Hogwood, Conductor
Members of The New York Baroque Dance Company

THE INDIAN QUEEN

Text by John Dryden and Sir Robert Howard
Music by Henry Purcell (1659-1695); completed by Daniel Purcell (d. 1717)

First Music: Air I, Air II – Second Music: Hornpipe I, Hornpipe II
Overture – Trumpet Tune

PROLOGUE

Song: Wake, wake

ACT II

Symphony

Masque of Fame and Envy: I come to sing; What flattering noise is this?

ACT III

Song: I attempt from Love's sickness – Song: You twice Ten Hundred Deities
Song: By the croaking – Symphony – Song: Seek not to know
Trumpet Overture – Song: Ah how happy are we – Rondeau

– *Intermission* –

ACT IV

Song: They Tell Us – Act Tune

ACT V

Chorus: While thus we Bow

FINAL MASQUE

Symphony – Song: To bless the genial Bed – Song: Come all, come all
Chorus: Come all and sing – Duet: I'm glad I have met him
Song: The Joys of Wedlock – Song: Sound, sound the trumpet – Duet: Make haste
Trumpet air – Chorus: Let loud Renown

PLAYERS

New York Baroque Dance Company: Patricia Beaman, Carlos Fittante, Keith Michael, Catherine Turocy

Choreography by Catherine Turocy

Narration by Roger Savage

Narrator: Thomas Betterton

George Geyer

PROLOGUE

Boy

Martin Kelly

Quivira

Gail Abbey

First Couple

Catherine Turocy, Keith Michael

The Europeans

Patricia Beaman, Carlos Fittante

ACT II

Fame

Rockland Osgood

Envy

Paul Guttry

Followers of Envy

Noel Vazquez, Martin Kelly

Pantomime: *Zempoalla*

Catherine Turocy

Montezuma

Carlos Fittante

Ceremonial Dance Suite: *Glory*

Patricia Beaman

Indian Warriors

Carlos Fittante, Keith Michael

ACT III

Zempoalla

Gail Abbey

Ismeron

Christòphen Nomura

God of Dreams

Jean Danton

Aerial Spirits

Noel Vazquez, Martin Kelly, Pamela Murray,

Pamela Dellal

Happy Dance Spirits

Patricia Beaman, Keith Michael

ACT IV

Orazia (sung)

Jean Danton

Orazia (danced)

Catherine Turocy

Montezuma

Carlos Fittante

FINAL MASQUE

Hymen

Christòphen Nomura

Follower of Hymen

Gail Abbey

Two Married People

Pamela Murray, Paul Guttry

Cupid

Pamela Murray

Cupid's Followers

Rockland Osgood, Christòphen Nomura, Paul Guttry

Dance

The Company

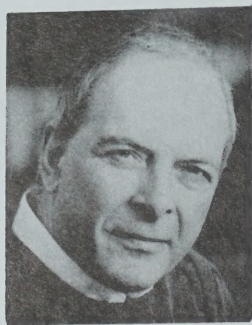
Theatrical Consultant: Jayme Koszyn

Costumes (NYBDC Company Stock): Marie Anne Chiment, Marilyn Skow, Mary Myers

Masks: Jane Stein, Carlos Fittante

Props: Kris Holmes, Huntington Theatre Company

CHRISTOPHER HOGWOOD, *CONDUCTOR*



One of the world's most active conductors, Christopher Hogwood is internationally recognized as a pioneer in "Historically Informed Performance," presenting music on the instruments and with the performing techniques of the period in which it was composed. He is the founder of The Academy of Ancient Music, the first British orchestra formed to play Baroque and Classical music on instruments appropriate to the period. He now shares with that orchestra a busy schedule of performances, touring, and recording. In addition to being H&H Artistic Director, Mr. Hogwood is Principal Guest Conductor of The Saint Paul Chamber Orchestra, a modern-instrument ensemble, and Artistic Director of the annual Mozart Festival in Washington D.C. He is active conducting opera as well, and is a regular guest conductor of the Australian Opera. Mr. Hogwood enjoys a fine reputation as a harpsichordist and clavichord player, and is also a highly successful recording artist for London Records/L'Oiseau-Lyre. He has written a number of books, including his highly successful biography of Handel, published by Thames & Hudson. Christopher Hogwood was made a Commander of the British Empire by Queen Elizabeth in 1989.

CATHERINE TUROCY, *CHOREOGRAPHER*



Catherine Turocy, Artistic Director and co-founder of The New York Baroque Dance Company, is internationally recognized for her contribution to the current revival of eighteenth-century ballet. She has been commissioned to choreograph over twenty operas in the United States and Europe, and has collaborated with such notable conductors as John Eliot Gardiner, Nicholas McGegan, James Richman, and Christopher Hogwood, with whom she recently appeared on a nine-city tour of Japan as guest soloist of the Academy of Ancient Music. Ms. Turocy's ballets have been filmed for French and American television and have been performed on the stages of the Théâtre de Châtelet in Paris, the Opéra de Lyon, the Teatro National San Carlos in Lisbon, the Nippon Cultural Centre in Tokyo, the Kennedy Center, and Avery Fisher Hall, as well as in Canada, England, Germany and Mexico. Her awards include the Dance Film Association Award, the U.S.-United Kingdom Exchange Fellowship, the U.S.-France Exchange Fellowship, and choreographer fellowships from the New York Foundation for the Arts and the National Endowment for the Arts. Ms. Turocy lectures extensively and has published several articles. Upcoming commissions include Handel's *Ariodante* at the Göttingen Handel Festival in Germany and a Pantomime at the Mozart Festival at the Kennedy Center. This summer Ms. Turocy will direct a new Baroque Ballet Workshop at the Jarvis Conservatory in Napa, California.

NEW YORK BAROQUE DANCE COMPANY

The New York Baroque Dance Company was founded in 1976 by Artistic Director Catherine Turocy and Ann Jacoby, and is recognized as one of today's leading historical dance companies. Its repertoire includes original choreographies and reconstructions by Ms. Turocy based on seventeenth- and eighteenth-century notations and dance treatises from England, France, Germany, Italy and Spain. Among the NYBDC's performances abroad and nationally are appearances in Japan with the Academy of Ancient Music; in France with the Monteverdi Orchestra at the Opéra de Lyon; in San Francisco with the Philharmonia Baroque Orchestra; in Boston with the Boston Early Music Festival Orchestra; and in Washington, D.C. with the National Symphony Orchestra at the Kennedy Center. The NYBDC collaborates regularly with Concert Royal, James Richman, conductor. Together they have been featured at Lincoln Center's Mostly Mozart Festival, Spoleto Festival USA, and the Tage Alter Musik in Regensburg as well as in major theaters in North America and Europe. Notable joint productions include Rameau's *Les Fêtes d'Hebé*, *Pygmalion*, and *Les Indes Galantes*; Handel's *Ariodante* and *Terpsichore*; Gluck's *Orfeo*; and Mozart's *Les Petits Riens*. The New York Baroque Dance Company is pleased to make its second appearance at Symphony Hall as guests of the Handel & Haydn Society.

GEORGE GEYER, THOMAS BETTERTON

George Geyer is currently a voice consultant and vocal therapist in Boston, and is on the faculty of Longy School in Vocal Pedagogy. A retired physician, he practiced pediatrics for 35 years, and is an Assistant Clinical Professor of Pediatrics at Tufts University School of Medicine. In addition to his many accomplishments in the fields of pediatrics and voice therapy, Dr. Geyer has a distinguished musical career. He has been baritone soloist and chorus member with several New England musical ensembles including the Handel & Haydn Society with which he sang for 40 years. He has also performed as narrator in musical programs, including in Samiel's "Der Freischütz" with the Harvard Mozart Symphony Orchestra, and in "Peter and the Wolf" with the Greater Boston Youth Symphony Orchestra. George Geyer has been a member of the H&H Board of Governors since 1961, and served as President for 13 years. He has lectured and written on the history of the Handel & Haydn Society, including co-authoring a musicological-historical study of Handel's *Messiah* and its first performance in America by H&H. In 1990, George Geyer was awarded the Handel & Haydn Society Medal for Meritorious Achievement in the Art and Performance of Music.

THE HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is a premier chorus and period orchestra under the artistic direction of renowned conductor Christopher Hogwood. H&H is a leader in "Historically-Informed Performance," performing music on the instruments and with the performing techniques of the period in which it was composed for an authentic sound and concert experience. Founded in 1815, H&H is the oldest continuously-performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of several Baroque and Classical works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), and Bach's B Minor Mass (1887) and *St. Matthew Passion* (1889). In recent years, H&H has achieved widespread acclaim through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and performances across North America. In addition to its Symphony Series at Boston's Symphony Hall, H&H offers a Chamber Series with concerts at both Jordan Hall at New England Conservatory and Sanders Theatre in Cambridge. This season, H&H also offers a subscription season at Veterans Memorial Auditorium in Providence, RI. H&H's innovative educational program brings enjoyment and knowledge of classical music to over 5,000 students in 45 schools throughout Massachusetts.

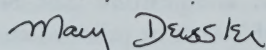
To our audience:

The insert in your program describes H&H's concert schedule for the 1995-96 season — a new season that continues the tradition of innovation and artistry that you have come to expect from H&H. What you may not realize is how far in advance we must plan our programming; we frequently must commit to artistic decisions well before we have the funds needed to cover the associated expenses.

As you are undoubtedly aware, future arts funding from the National Endowment for the Arts is in jeopardy. The NEA has been one of the few funding organizations willing to make early commitments to arts organizations for future funding, but at this point the picture is cloudier than it has ever been. Given this uncertainty, individual donations from those who love our music are critically important. Please consider supporting H&H, and enabling us to continue our tradition of artistic excellence and innovation.

We hope you enjoy this concert and join us for next season.

Sincerely,



Mary Deissler
Executive Director

HENRY PURCELL'S *THE INDIAN QUEEN*

by Richard Lockett

HENRY PURCELL (1659–1695)

The Indian Queen, a semi-opera;
based on play by Sir Robert Howard and
John Dryden.

Composed in collaboration with actor-
producer Thomas Betterton and
choreographer Josias Priest.

First produced in 1695 at the Theatre
Royal, Drury Lane, London.

Final Masque written ca. 1796 by
Daniel Purcell, following his brother
Henry's death.

Of Henry Purcell's "Dramatick Operas" *The Indian Queen* (1695) is both the latest and, today, the least well-known. This was not the case in the years immediately following the composer's death. In 1698 his widow, Frances, dedicating Book I of *Orpheus Britannicus* to "the Honourable Lady Howard", referred to the pleasure her husband had taken in "the Poetry of our most refin'd Writers, and among them, of that Honourable Gentleman, who has the dearest and most deserved Relation to your Self, and whose Excellent Compositions were the Subject of his last and best Performance in Musick."

The "Honourable Gentleman" was Lady Howard's husband, the dramatist and politician Sir Robert; the "last and best Performance" was his play *The Indian Queen*, which had first been produced as long ago as January 1694. Sir Robert's brother-in-law, John Dryden, who at the time it was written was living in the same house, had had a hand in it. It was he who persuaded Howard to write it in rhyme rather than in Howard's preferred blank verse, and he almost certainly provided the incantation scene in Act III, "You twice ten hundred deities." This first production was an immense success, in part because of unusually sumptuous scenery, but after 1668 the play had dropped out of the repertoire.

By its contemporary enemies, and by most modern critics, the form that the late seventeenth century knew as "Dramatick Opera" has been termed "semi-opera". We probably owe this coinage to the

critic and historian Roger North, who maintained that in these "ambiguous entertainments ... some come for the play and hate the musick, others come only for the musick and the drama is pennance to them, and scarce any are well reconciled to both." But this was not the view of Thomas Betterton, the great actor-manager of the Restoration, who held that dramatic opera was an entirely defensible form, since English verse, suitably declaimed, was in itself so energetic and resonant that it was merely diminished by being turned into recitative. Speech was the appropriate instrument for advancing the drama, while music should properly be used to frame it and for climaxes involving love, the supernatural, and ceremony—the three circumstances of life that harmony best expressed.

Betterton, who was born in about 1635, the son of a Royal cook, was already acting before the London theaters were formally reopened at the Restoration. He was the protégé of Sir William Davenant, whose *The Siege of Rhodes* had been the first true English opera. But its presentation in this form was chiefly to avoid the Cromwellian ban on stage plays. After the Restoration it was produced as a "straight" drama, and recognized as the first of a new genre, the "heroic" play. Nevertheless Davenant continued to experiment with musical theater, and had no more ardent disciple than Betterton, who was sent to Paris by Charles II to study the staging of French opera.

In 1673 Betterton produced *Macbeth* in the form of a dramatic opera, and continued to stage such works, when opportunity presented itself, for the rest of his long career (he died in 1710). The chief difficulty was that they were extremely expensive to mount, requiring musicians, dancers, and hugely expensive scenery and effects ("machines"). Moreover it was a *sine qua non* that the music, on which so much depended, had to be outstanding. But for a brief period in the 1690s all the conditions were right. The playgoing public had an apparently insatiable appetite for music, and Purcell, whose genius for theatrical composition had been recognized as remarkable since he provided music for Nathaneal Lee's *Theodosius* in 1680, needed all the playhouse commissions that he could get. Retrenchment of the royal music after Charles's

death in 1685, and the Revolution of 1688, had greatly reduced his duties and emoluments at Court and in the Chapel Royal.

The consequence, besides an outpouring of incidental music, was a trilogy of major works: *Dioclesian*, to a text adapted from John Fletcher by Betterton, in 1690; *King Arthur*, to a superlative book by Dryden, in 1691; and *The Fairy Queen*, a long way after *A Midsummer Night's Dream*, in 1692 (expanded in 1693). All were successful, and in each, Purcell demonstrated his mastery of the form and his interest in achieving a structural association of the music episodes. In 1694 a further dramatic opera was planned, another Purcell/Betterton collaboration. But its progress was far from smooth.

Since 1682 there had been only a single theater operating in London, the Theatre Royal, Drury Lane. Its management was in the hands of the United Company, an amalgam of the two companies that had hitherto existed. Despite the success of the dramatic operas, there was increasing friction between management (the "patentees") and the actors. Matters came to a head late in 1694 when the patentees proposed to offer a number of the parts traditionally played by Betterton, the natural leader of the actors, to the much younger and far less experienced George Powell. The "revolted" actors consequently petitioned the King for a license of their own and permission to use the long-closed theater in Lincoln's Inn Fields, and they opened there in April 1695. The patentees were therefore obliged to stage *The Indian Queen* with a much reduced company, consisting of "for the most part Learners, Boys and Girls", and without the services of the work's designated producer.

To what extent Robert Howard was involved with the revival of his thirty-year-old script is uncertain. Purcell was undoubtedly intimate with the family: he taught music to Annabella, Lady Howard; she paid for Purcell's memorial in Westminster Abbey; and Frances Purcell used to stay at Ashstead, the Howards' country house, after Henry's death. Yet the "book" used for the opera,

which survives in manuscript but was never printed, shows none of the kind of care that was evidently expended on its three precursors, and the editing is arbitrary. Indeed all the indications are that the opera was put together in some haste; the music contains (for Purcell) an unusual amount of repeated material and a still more unusual self-borrowing. Moreover, it seems likely that when *The Indian Queen* was first produced, probably in June of 1695, it was without the concluding masque. This is the work of Daniel Purcell, Henry's younger brother; he

could, of course, have been called on to help because of shortness of time, but the indications are that the masque was added when the opera was revived in 1696.

The plot is exceedingly complex, as was invariably the case with heroic plays. Undeterred by the actualities of history and geography, Howard imagined a war between Inca Peru and Aztec Mexico. The opera opens with Peru in the ascendant as a consequence of the prowess of its general, Montezuma. But when, offered any reward he wishes, he requests the hand of Orazia, the Inca's daughter, he

is refused because his origins are unknown. In revenge he sides with the Mexican Queen, Zempoalla, who is herself a usurper. He leads the Mexicans to victory, and Zempoalla falls unrequitedly in love with him. He remains only enamored of Orazia, but acquires a rival in Zempoalla's son, Acacis, who has been captured by the Peruvians. Zempoalla attempts, partly by invoking supernatural aid, partly by encouraging Acacis, to subvert Montezuma's affections. Eventually, however, Acacis commits suicide, and upon the return of the legitimate Queen of Mexico, Montezuma is revealed as the true Queen's son, and Zempoalla kills herself.

The main musical episodes are, first, the extremely unconventional Prologue, which must have been all the more remarkable following on from a danced Overture. Set apart from the action of the play proper, it depicts the pre-lapsarian idyll of Mexico before the outbreak of the war. Act I, as was conventional in dramatic opera, contained no

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musical episode. Act II is dominated by the Masque of Triumph, shaded by envy and flattery, in honor of Zempoalla. In Act III the soothsayer Ismeron conjures up the God of Dreams at Zempoalla's request. Even so she does not learn her fate, and her servile subjugation to passion is commented on directly in "I attempt from Love's sickness to fly in vain", and indirectly in the ethereal music of the Spirits of the Air. Act V commences with the solemnities at the Temple of the Sun, where the Inca, Montezuma and Orazia are brought to be sacrificed, and it concludes with Daniel Purcell's Masque of Hymen.

Despite the company's difficulties, the patentees managed to arrange for the choreography to be by Josias Priest, who had been involved in dramatic opera since *Macbeth* and, a few years earlier, had been responsible for the private

production of *Dido & Aeneas*. The cast included Richard Leveridge, an outstanding bass, as Ismeron, and James Bowen, a remarkable boy treble whose natural musicality Purcell much admired, as both Quivera, in the Prologue, and subsequently as the God of Dreams. The doubling reveals the exigencies of the production. But we know from contemporary witnesses, and from the multiplicity of scores and song-sheets, that *The Indian Queen*, despite everything, went on to be the money-spinner for which the patentees had hoped. They owed this almost exclusively to Purcell's music. The irony is that Sir Robert Howard's sympathies for certain, and (in view of his collaborations with Betterton), in all probability Purcell's also, were with the "revolted" actors.

Dr. Richard Luckett is Pepys Librarian at Magdalene College, Cambridge University.

ON CHOREOGRAPHING *THE INDIAN QUEEN*

The famous English choreographer and dancer Josias Priest composed the dances for many of Purcell's works, including *Fairy Queen*, *Dido and Aeneas* and *King Arthur*. Mr. Priest was known for his dramatic style both as dancer and as choreographer. His favorite partner, Moll Davies, proved to be the perfect vehicle for his choreography and only retired from the stage when she became mistress of Charles II.

Although there are some indications as to where the dances appear in *The Indian Queen*, no notated scores exist. However, one of Mr. Priest's principal dancers, Mr. Isaac, later became a choreographer in his own right and has left several of his works to posterity by means of publishing them in the Feuillet notation system developed at the end of the seventeenth century. In my creation of the dances for this opera, I have arranged several of the works left to us by Isaac to Purcell's music in order to give the dancing a particularly English look.

The dance technique being used for these performances was developed during the last half of the seventeenth century. Although the forerunner of classical ballet, this historical style has its own vocabulary of movements which is complete in itself. (A professional ballet dancer today must spend at least a year in training before he or she can begin to perform the virtuosic solos of Mr. Isaac.) Among its characteristics are a relaxed foot, ninety-degree turnout of the legs, ornamental hand gestures, vertical carriage of the body, close interplay between music and movement, and the use of symmetrically complex floor patterns. The elements of this dance technique were common to both ballroom and stage dance.

The dances were published in a notation system developed by Pierre Beauchamp and Raoul-Auger Feuillet under the auspices of Louis XIV during the latter half of the seventeenth century. The system records step units, floor patterns, and the correlation between music and dance measures. Although a notation and description of the hand gestures exists, the dances are rarely notated with their corresponding hand gestures. Consequently, the reconstructor must choreograph these gestures into the dances. Theatrical dances which employ contrasts in dynamics and phrasing, and stylized gestures in the development of a character, call even more directly upon the reconstructor's talents, both as a choreographer and dramatist.

—Catherine Turocy

H&H ORCHESTRA

VIOLIN I

Daniel Stepner, *concertmaster*
 Judith Eissenberg
 Kinloch Earle
 Jane Starkman
 Danielle Maddon
 Clayton Hoener

VIOLIN II

Linda Quan*
 Anne Black
 Lena Wong
 James Johnston
 Dianne Pettipaw
 Julie Leven

VIOLA

Laura Jeppesen*
 Barbara Wright
 Scott Woolweaver

CELLO

Phoebe Carrai*
 Karen Kaderavek
 Alice Robbins
 Reinmar Seidler

OBOE/RECORDER

Stephen Hammer*
chair funded in part by Dr.
Michael Fisher Sandler
 Owen Watkins

BASSOON

Andrew Schwartz

TRUMPET

Jesse Levine

TIMPANI

John Grimes

LUTE

Paul O'Dette

HARPSICHORD

James David Christie

**principal*

Harpichord by Allan Winkler, Boston, MA, after Carl Conrad Fleischer, 1716

H&H CHORUS

SOPRANO

Gail Abbey
 Jean Danton
 Pamela Murray

ALTO

Susan Byers
 Pamela Dellal
 Susan Trout

TENOR

Martin Kelly
 Rockland Osgood
 Noel Vazquez

BASS

Paul Guttry
 Herman Hildebrand
 Christòpheren Nomura

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THE INDIAN QUEEN: VOCAL TEXT

PROLOGUE

BOY

Wake, wake, Quevira; our soft rest must cease,
And fly together with our Country's Peace;
No more must we sleep under Plantain shade
Which neither Heat could pierce, nor Cold
invade;
Where bount'ous Nature never feels decay,
And op'ning Buds drive falling Fruits away.

QUIVIRA

Why should men quarrel here, where all possess
As much as they can hope for by success?
None can have most, where Nature is so kind
As to exceed Man's Use, though not his Mind.

BOY

By ancient Prophecies we have been told
Our land shall be subdued by one more old;
And see that World's already hither come.

QUIVIRA

If these be they, we welcome then our Doom.
Their Looks are such, that Mercy flows from
thence.
More gentle than our Native Innocence.
By their protection let us beg to live;
They came not here to Conquer, but Forgive.
If so, your Goodness may your Pow'r express;
And we shall judge both best by our success.

Martin Kelly, Boy; Gail Abbey, Quivira

ACT II

FAME

I come to sing great Zempoalla's story,
Whose beauteous sight
So charming bright
Outshines the lustre of Glory.

CHORUS

We come to sing great Zempoalla's story,
Whose beauteous sight
So charming bright
Outshines the lustre of Glory.

ENVY AND FOLLOWERS

What flatt'ring Noise is this
At which my Snakes all Hiss?
I hate to see fond Tongues advance
High as the Gods the slaves of chance.

FAME

Scorn'd Envy, here's nothing that thou canst blast;
Her Glories are too bright to be o'er cast.

ENVY

I fly from the place where Flattery reigns;
See, see those mighty things that before
Such slaves like Gods did adore
Contemn'd and unpity'd in Chains.

FAME

Begone, begone, curst fiends of Hell,
Sink down where noisome Vapours dwell,
While I her Triumph sound,
To fill the Universe around.

FAME

I come to sing great Zempoalla's story,
Whose beauteous sight
So charming bright
Outshines the lustre of Glory.

CHORUS

We come to sing great Zempoalla's story,
Whose beauteous sight
So charming bright
Outshines the lustre of Glory.

*Rockland Osgood, Fame; Paul Guttry, Envy;
Noel Vazquez, Martin Kelly, Followers of Envy*

ACT III

A SONG

I attempt from Love's sickness to fly in vain,
Since I am myself my own fever and pain.
No more now, fond Heart, with Pride no more
swell;
Thou canst not raise forces enough to rebel.
For Love has more Pow'r and less Mercy than Fate,
To make us seek Ruin and love those that hate.

Gail Abbey, Zempoalla

ISMERON

You twice Ten Hundred Deities,
To whom we daily sacrifice;
You Powers that dwell with Fate below
And see what men are doom'd to do;
Where Elements in discord dwell;
Thou God of Sleep, arise and tell
Great Zempoalla what strange Fate
Must on her dismal Vision wait.

ISMERON

By the croaking of the Toad
In their Caves that make aboard,
Earthy Dun that pants for breath,
With her swell'd sides full of death;
By the Crested Adders Pride
That along the cliffs do glide;
By thy visage fierce and black;
By the Death's-head on thy back;
By the twisted Serpents plac'd
For a Girdle round thy Waste.
By the Hearts of Gold that deck
Thy Breast, thy Shoulders, and thy Neck:
From thy sleepy Mansion rise
And open thy unwilling Eyes,
While bubbling Springs their Musick keep,
That use to lull thee in thy sleep.

GOD OF DREAMS

Seek not to know what must not be reveal'd;
Joys only flow where Fate is most conceal'd:
Too busy Man would find his Sorrows more,
If future Fortunes he shou'd know before;
For by that knowledge of his Destiny
He would not live at all, but always die.
Enquire not then who shall from Bonds be freed,
Who 'tis shall wear a Crown, or who shall bleed:
All must submit to their appointed Doom;
Fate and Misfortune will too quickly come:
Let me no more with powerful Charms be prest,
I am forbid by Fate to tell the rest.

*Christòpheren Nomura, Ismeron; Jean Danton,
God of Dreams*

AERIAL SPIRITS

Ah how happy are we,
From human Passions free!
Those wild Tenants of the Breast
Never can disturb our rest.
Yet we pity tender Souls
Whom the Tyrant Love controls.
We the Spirits of the Air,
That of human things take Care,
Out of Pity now descend,
To forewarn what woes attend.
Greatness clog'd with Scorn decays;
With the slave no Empire stays.

We the Spirits, &c.

Cease to languish then in vain,
Since never to be lov'd again.

We the Spirits, &c.

*Noel Vazquez, Martin Kelly, Pamela Murray,
Pamela Dellal*

ACT IV

SONG

They tell us that you mighty Powers above
Make perfect your Joys and your Blessings by
Love.

Ah! why do you suffer the Blessing that's there
To give a poor Lover such sad Torments here?
Yet though for my passion such grief I endure,
My Love shall like yours still be constant and
pure.

To suffer for him gives an Ease to my Pains;
There's Joy in my Grief, and there's Freedom in
Chains.

If I were divine he could love me no more,
And I in return my Adorer adore.
O let his dear Life then, kind Gods, be your Care,
For I in your Blessings have no other Share.

Jean Danton, Orazia

ACT V

CHORUS

While thus we Bow before your Shrine,
That you may hear, great Pow'rs divine,
All living things shall in our Praises join.

HIGH PRIEST

You who at the Altar stand,
Waiting for the dread Command,
The fatal word shall soon be heard;
Answer then, is all prepar'd?

CHORUS

All's prepar'd.

HIGH PRIEST

Let all unhallow'd Souls begone,
Before our sacred Rites come on;
Take care that this is all so done.

CHORUS

All is done.

HIGH PRIEST

Now in Procession walk along,
And then begin your solemn Song.

CHORUS

All dismal sounds thus on these Off rings wait,
Your Pow'r shown by their untimely Fate.
While by such various Fates we learn to know,
There's nothing to be trusted here below.

Paul Guttry, High Priest

FINAL MASQUE

HYMEN

To bless the genial Bed with chaste Delights,
To give you happy Days and pleasant Nights,
Lo I appear to crown your soft Desires,
And with this sacred Torch to consecrate Love's Fires.

A FOLLOWER OF HYMEN

Come all, come all,
Come at my call;
Heroes and Lovers, come away,
Come all and praise this glorious day.

CHORUS

Come all and sing great Hymen's praise,
The God who makes the darkest Night
Appear more joyful and more bright
Than thousands of victorious Days.

TWO MARRIED PEOPLE

HUSBAND

I'm glad I have met him.

WIFE

Let me come at him.

HUSBAND

Bane of Passion,

WIFE

Pleasure's curse,

BOTH

Confounded inventor of Better for Worse!
You told us indeed you'd heap Blessings upon us,
You made us believe you, and so have undone us.

HUSBAND

In railing,

WIFE

And wailing,

BOTH

Lamenting,
Repenting
We pass all our days;
What Stomach have we to sing thy Praise?

HYMEN

Good People, I'd make you all blest if I cou'd,
But he that can do't must be more than a God.
And though you think now perhaps you are curst,
I'll warrant you thought yourselves happy at first.

WIFE

My Honey, my Pug,

HUSBAND

My Fetters, my Clog,

BOTH

Let's tamely jog on
As others have done,

WIFE

And sometime at quiet,

HUSBAND

But oftener at Strife,

BOTH

Let's hug the tedious load of a married life.

CUPID

The joys of Wedlock soon are past,
But I if I please can make 'em last.
Where Love's a trade and Hearts are sold,
How weak the Fire, how soon 'tis cold!
The Flame increases and refines,
Where Virtue and where Merit joins.

ONE OF CUPID'S FOLLOWERS

Sound, sound the Trumpet, let Love's subjects
know,
From Heaven's high vault to Erebus below,
That from this hour their Discords all shall cease,
Love that can only do't will give 'em peace.

TWO OF CUPID'S FOLLOWERS

Make haste, make haste to put on Love's chains,
Ye Heroes that delight in Arms.
Forsake fond Honour's gaudy charms,
And join your Trumpets to our rural Strains.

CHORUS

Let loud Renown with all her Thousand Tongues
Repeat no name but his in her Immortal Songs.

*Christòpheren Nomura, Hymen; Gail Abbey,
Follower of Hymen; Pamela Murray,
Paul Guttry, Two Married People;
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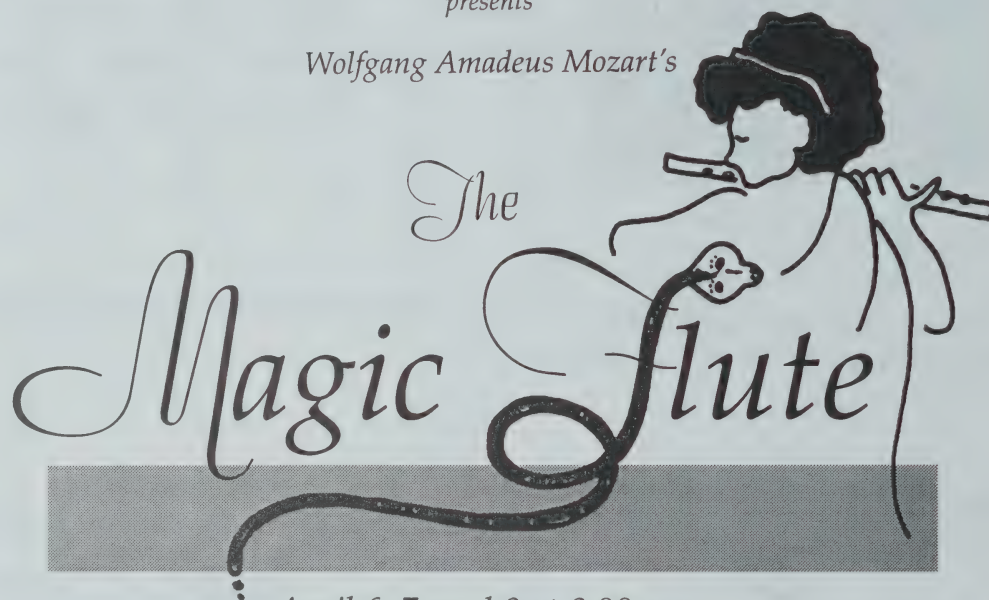


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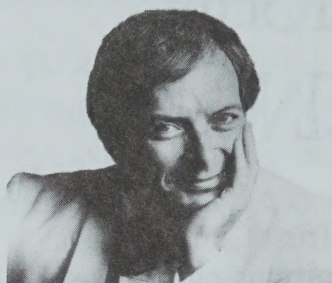
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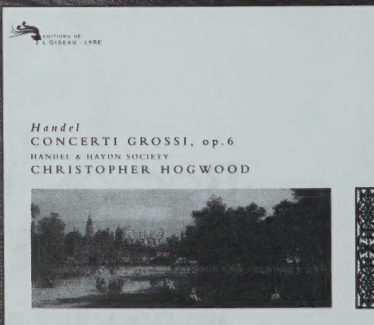
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The Cross Partnership

Droll Yankees

Edgewood Retirement Community

Handel & Haydn Society

HMV Record Stores

Laborers' International Union of N.A.

Lehman Millet Incorporated

The Mall at Chestnut Hill

The Mary Alice Arakelian Foundation

Merrimack Repertory Theatre

NYNEX New England

Powersoft Corporation

Sasaki Associates

Shaw's Supermarkets, Inc.

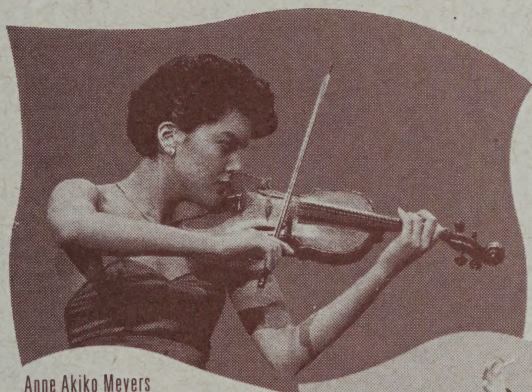
Stereo Jack's

Talbots

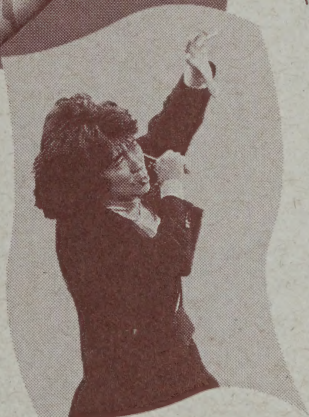
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